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RESEARCH

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Effects designing image and thinking the body in different spaces

Projetando imagem e pensando o corpo nos diferentes espaços

Proyectando imagen y pensando el cuerpo en diferentes espacios

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ABSTRACT

Objectives: Produce dialogues from the creation of an individual design on the perception of the own body as a health care element; place the body in the institutional space and collectively discuss their occupation in the professional fields of expertise, and political power. **Method:** Playful production in class in graduate school, with nurses, doctors, engineers and physiotherapists in the first half of 2016. If made content analysis. **Results:** The body generates flows, sensitivity, territory and imagination. They emerged from the psychodynamic categories, psychological effects, metamorphosis and desire. They recognize the importance of transit in the three fields, predominantly 93% in the professional space, 53% political and 53% in power. Some opted for two spaces simultaneously and there was no new creation. **Conclusion:** The strategy of playing to teach the dialogic environment allowed active participation and resized thinking necessary for employment and unemployment transverse spaces at work.

Descriptors: Human Body, Personal Space, Teaching Materials, Power.

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RESUMO

Objetivos: Produzir diálogos a partir da criação de um desenho individual sobre a percepção do próprio corpo como elemento do cuidado em saúde; situar o corpo no espaço institucional e discutir coletivamente sua ocupação nos campos de atuação profissional, político e de poder.

Método: Produção lúdica em sala de aula em curso de doutorado, com enfermeiros, médico, engenheiro e fisioterapeutas, no primeiro semestre de 2016. Se efetuou análise de conteúdo. **Resultados:** O corpo gera fluxos, sensibilidade, território e imaginação. Emergiram as categorias: psicodinâmica, psicopatogenia, metamorfose e desejo. Reconhecem a importância de transitar nos três campos, predominando 93% no espaço profissional, 53% no político e 53% no de poder. Alguns optaram por dois espaços simultaneamente e não houve nova criação. **Conclusão:** A estratégia do brincar para ensinar no ambiente dialógico permitiu participação ativa e redimensionou o pensar necessário à ocupação e desocupação dos espaços transversais no trabalho.

Descritores: Corpo humano, Espaço Pessoal, Materiais de Ensino, Poder.

RESUMEN

Objetivos: Producir diálogos a partir de la creación de um diseño individual sobre la percepción del propio cuerpo como elemento de cuidado en salud; situar el cuerpo en el espacio institucional y discutir colectivamente su ocupación en los campos de actuación profesional, político y de poder. **Método:** Producción lúdica en aula de clase del curso de doctorado, con enfermeros, fisioterapeutas, médico e ingeniero, primer semestre de 2016. Se efectuó análisis de contenido. **Resultados:** El cuerpo genera flujos, sensibilidad, territorio e imaginación. Emergieron las categorías psicodinámica, psicopatogenia, metamorfosis y deseo; reconocen la importancia de transitar en los tres campos predominando 93% en el espacio profesional, 53% en el político y 53% en el de poder. Algunos optaron por dos espacios simultáneamente y no hubo nueva creación. **Conclusión:** La estrategia del juego para enseñar en un ambiente dialógico permitió pensar en la ocupación y desocupación de espacios transversales en el trabajo.

Descriptores: Cuerpo Humano, Espacio Personal, Materiais de Enseñanza, Poder.

INTRODUCTION

The initiative to build a different space in the classroom has been happening for 20 years in a playful way with more than 200 repetitions on individual and dialogic modeling in the disciplines of *stricto sensu*.

Creating a space that can take doctoral students away from routine anesthesia is challenging because we can no longer believe that a student sitting in the room can learn something. Dialectically accustomed to the permanent experience of sitting and listening to the lecturer lecture on topics of interest to them. By practice practice we keep them standing, looking without often seeing, hearing and without asking.

And, as an academic obligation, it is based on the principles of Freirean pedagogy, with emphasis on the encounter, collaboration, dialogue and awareness, whose option is a strategy of building knowledge from the group of students.¹

This posture, when adopted, tends to make possible the distinction of situations that demand knowledge of oneself, the plunge into the universe of the other, to understand it as a person.

The body is highlighted as essential in the meetings and indispensable for the practices of teaching and learning, since they remodel traditional scripts in favor of the creative power coming from the concrete experiences experienced by the protagonists in the inhabited institutional spaces.

The report is also based on the principle of the sociopoetic approach, when it emphasizes that the body thinks and that there are other forms of knowledge than pure rationality, contextualized in affection and reason, sensuality, intuition, gesture and group's imagination.²

In this particular, and when considering the theory-practice of caring, which is based on dimensions that involve the body that cares for and what is cared for, the inseparability of life, and therefore well-being, stands out as a dyad represented by Strength and power. In these senses, intuition, sensuality, sensitivity, sexuality and solidarity are capable of creating ways of living, caring, organizing, disorganizing, reorganizing, understanding the complexity of life. Understood as uncertainty within richly organized systems.³

Encounters are indispensable for the practices of teaching and learning, as they reshape traditional scripts, a creative power that comes from concrete experiences, sometimes experienced by the protagonists of institutional spaces.

And among the pedagogical strategies that can be playful are the dramatic games, the simulated scenes, the collages, the modeling, geomantic spaces that surround the bodies, and that allows awakening the hidden meaning, mobilizing them to acquire skills, Such as manual-mental dexterity, one of the basic tools of Fundamental Nursing.

So fundamental is that which corresponds to the essence of a thing, is what is indispensable to the existence of that thing, its guarantee or reason for being. For all this, the body interests students of several areas of knowledge, can be approached from the physical-biological-anatomical aspect through this knowledge with other references that are of philosophy, representation, art and imagination, giving this body New skins and configurations that strengthen identity as a real-subjective body.⁴⁻⁵

In considering these reflections the following objectives were delimited: to produce dialogues from the creation of an individual design on the perception of the own body as element of health care; Situate the body in the institutional space and collectively discuss the occupation of the body in the professional, political and power spaces.

As teachers immersed in these pedagogical experiments, we involve the students and to the same extent we

are involved by individual and collective reflections. Yes, we bet on the acceptance of news to conceive the teaching and of available form we run the risks with the students to think, to reflect, to extend and to create discourses on institutional spaces.

A process of creation involving complex mechanisms that brings together both conscious and unconscious elements, using autonomous, intuitive, spatial and imaginary thinking, typical of the realm of the unconscious. Creation is not restricted to access to the inner world, but to a complex dialectic between conscious and unconscious.⁵

This option has allowed them to think about their bodies as political and creative and reflective, mobilizing their senses for new agencies and thus presenting what was created by and for the class, collecting knowledge and reflections about the BODY, the CARE and the ENVIRONMENT Which are the theoretical bases used by teachers.

METHODS

It is a teaching-research experience, with a qualitative approach, exploratory and descriptive, inspired by the active methodology and the creative imaginary.²

Fifteen students regularly enrolled in the discipline Micro and Macromolecular Bases of Health Care, developed in the Graduate Program in Nursing and Biosciences, in the Doctoral Program of the Federal University of the State of Rio de Janeiro, were: eleven nurses, A doctor, an engineer and two physiotherapists, all with professional experiences and working in health institutions.

The active qualitative methodology allows to plan the proposal-idea of approach, and its execution precedes of freedom and participation of all. It is possible when using techniques capable of sensitizing the participants, attracting them, making them plunge pleasurable and full body, with freedom to think, feel, move, create, produce, deconstruct, and why not also say, transform .

In this space cognition and affectivity are born simultaneously or generate one another and are inseparable, constituting two complementary aspects of all human behavior.⁶

As we have said, we have been doing this for over 20 years, and the initial reaction to strategy has not been different, regardless of the groups. We have always noticed expressions of surprise and uneasiness, especially when working with clay. Pick up the dough and have the feeling of disgust, discomfort, inability, mistrust, we dare to say: can I learn something in this strategy.

Based on these meanings, we are driven to think the well-made head which does not imply teaching more, but to believe that teaching to rethink thinking, to know the knower, and to doubt his own doubt may be the only way to begin to believe In something.³

The production took place in the first semester of 2016, in a classroom of the educational institution itself, located

in the metropolitan region of the city of Rio de Janeiro - RJ, southeastern Brazil. The meeting to produce knowledge and / or data collection lasted three hours, according to the discipline schedule.

In this, the classroom was prepared with disposition of chairs in a circle, and the material used arranged in large table in the front, aiming to facilitate the access and free choice of the participants to pencils, hydrocor and modeling mass. It was performed in this scenario, because it is a living research laboratory, knowledge production, and generator of important reflections for teaching, research and nursing care.⁶

It should be noted that the study complied with the ethical and legal aspects that involve research with human beings, and was linked to the project approved by the research ethics committee under Opinion n. 685-11.

After clarification of the production stages, the group was consulted as to the interest in participating, and unanimously they were willing with the proposal.

An A4 class lesson script was distributed individually, in which it was written: make the representation of your body through the modeling. And, the image that each one has about itself, should be projected in space, delimited by lines of the geometric figure of a square, measuring 11cm of height, by 10,5cm of length.

The subsequent steps were to individually present the produced image, stating its representation thought, felt and made, through the color drawing. Then the individual statements were collectivized to highlight elements that appeared to be of interest to the seminars.

Later, with the help of the blackboard and chalk, they chose to highlight and place the body produced in the space suggested and their preference, namely: professional, political, power or other to choose, where each was separated by columns and Straight lines and dividers.

Here the induction by image, that is, the production of drawings in the first dynamics certainly acted as real propellers for the detachment of statements corresponding to the perception of the very body of those involved in the investigative essay.

In order to highlight the ideas presented by each one, the option of the postdoctoral students was to make the records in field diaries of all the annotations related to the statements that responded to the objectives proposed in the teaching-research strategy, presenting the testimony registered in a With the letter "D" capitalized and ordinally numbered in ascending order of participation.

The analysis of the statements produced by each participant allowed us to highlight the illustrative fragments of the main themes and categories related to the artistic production presented that were arranged schematically in tables. Subsequent to this stage, each participant identified their position regarding occupation in professional, political and power spaces and whose results of this option were presented through simple percentage.

RESULTS AND DISCUSSION

There was a discussion rationalized by groups of two to three students, close to each other, before beginning the individual drawings, but were motivated for investigative strategy involving pedagogies of body liberation with the help of images.

33% of the participants stated that they had difficulty projecting what they perceived of themselves into the making of what we call portrait-drawing. To illustrate what we mean follow the statements that depict the enunciation of perception about your body from a drawing created by each of the participants.

The statements, the center of our analysis, are arranged in the following speeches:

... head in constant motion, dark circles on the alert and acute [...] I am vain, but I am careless, I take care of the external, but not of the internal, immersed in the work, dream trip, dream sleep [...]] (D1).

I took a day off. Hard to represent! Time spinning fast. Doubts along the road. Olheiras [...] (D2).

[...] carrot and bronze does not represent the reality [...] Central body in the Professional practice [...] (D3).

We work hard [...]. Baldness, tire. Thinking and quiet posture [...]. I feel myself touching. Working [...] training for more obscure, is a way of breaking the barrier, giving vent to emotion in a quiet way. It has no pre-set pattern. Go seek other senses [...] (D4).

[...] every moment thinking [...] Monopolizing Heart of everything [...] (D5).

Sense sharp at the moment [...] ear, eyes and heart (D6).

[...] it's not SpongeBob! My body. Aesthetics is not so valued. Body in constant movement, in transformation [...] (D7).

[...] impatience, without tolerance [...] (D8).

[...] an unpretentious design [...] (D9).

[...] makes the transition, connection, bridge [...] (D10).

[...] Descabelada. I look like a boy, wrong sex, mono-chrome [...] (D11).

Hard to draw to yourself. Professional pink, hand and feet - many! [...] There are many things at once (D12).

[...] body instrument exchange, energy, nature, cat, nooks, little house. I love to walk (D13).

Model, aesthetic, flowery pattern, beautiful [...] (D14).

Tired with dark circles [...] (D15).

Once we have analyzed the content of the raw data produced by the group, we opted to organize the discussion into categories that encompass themes that articulate the body in the spaces: professional, political and power. This distribution is presented in the first table of results.

From the outset, we recognize that the intimate dialogue between Art and Health is part of the understanding that experiments in the pedagogy of liberation of the body and mind break with the rigid models of teaching, learning and mainly researching and producing knowledge.⁷

Outcome table I – categories and themes on the body in the professional, political and power space, 2016

| THEMES | PROFESSIONAL SPACE | POLITICAL SPACE | POWER SPACE | CATEGORIES |
|------------------|---|------------------------------------|--|--|
| Body | Moving head | | | |
| Flows | Body in constant motion | Core body in professional practice | Body energy | Professional body psychodynamics |
| | Body in transformation. | | | |
| | Rose, hand and feet many! | | | |
| Sensitive body | Tired with dark circles. | | | |
| | Dark circles on duty. | | | |
| | Acute and chronic dark circles. | Body trading instrument | Difficult to represent | Psychopathology of the professional body |
| | Sharp senses at the moment (ear, eyes and heart). | | Hard to draw yourself | |
| | My sponge Bob's body (aesthetic is not so valued) | | | |
| Territory body | Careless, external care, but not internal. | Instrument body | | |
| | Disheveled and monochromatic. | | Doubts along the road | Metamorphosis |
| | Tire, baldness. | Unpretentious | | |
| Imagination body | Dream trip, sleep dream. | Breaking barriers | | |
| | It has no pre-set pattern, goes seeking other directions. | Transition, connection, bridge | Carrot and bronze does not represent reality | Desire |
| | Model, aesthetics, flower pattern, beautiful. | | | |

Source: Emerging knowledge production of the discipline Micro and Macromolecular Bases, Graduate Program in Biosciences, UniRio.

In this way, in art it is possible only to show what we want and what the other can see. And, based on these meanings, we are driven to think the well-made head which does not imply teaching more, but to believe that teaching to rethink thinking, to know the knower, and to doubt his own doubt may be the only way to begin to believe in something.³

We can hide behind the activity, as the first picture shows with the evidence of four emerging themes of the body: flow, sensibility, territory and imagination. As teachers immersed in these pedagogical experiments, we involve the students and to the same extent we are involved by individual and collective reflections. Yes, we bet on the acceptance of news to conceive the teaching and of available form we run the risks with the students to think, to reflect, to extend and to create discourses on institutional spaces.

The bodies tell us how they can be understood when we relate to them. Therefore, before defining health interventions, we must understand that the body is skin, thought, movement (physical, political, social), sense-feel (hearing, touch, smell, taste, vision), must be ethical, political, historical, expressive (verbal and nonverbal), powerful, spiritual, playful, recreational, is singular, total, complete, aesthetic, with needs and desires.⁵

The body of the professional generated in the space of constant body movements promotes a psychodynamics of head and body, in constant transformation, during the activities of care. And in political space the body is central to professional practice, occupying a space of power by being also a body of energy.

The body sensibility evidenced psychopathology in nurses, because it is an instrument of exchange that promotes innumerable alterations in the eyes, in the trunk and that by the bodily senses are difficult to be represented and designed, sizes the physical and emotional imbalances generated.

Recognizing obstacles to a standard of living generated by imposition at work, far from being light, excessive work stands out as the main reason for acute and chronic marks of tiredness, reflected in the dark circles around the eyelids.

Already in the body territory, glimpsed in the image of the animated character of the film *SpongeBob* the attempt to absorb everything in the professional space, always being so busy, overworked and with many tensions. In this field, the risk is great when you do not feel and do not take care.

Thus, the metamorphosis of the body instrument by being unpretentious also generates in the political field and doubts power along the road traveled in the work day. And while people remain paralyzed around themselves, they see nothing but themselves.⁸

Affirmative based on the quantified result of all statements whose choices on the occupation of spaces total 93% participating in the professional, 53% in the political space and 53% in the space of power. Some have opted for two spaces simultaneously. Only 6% (one) mentioned being lost in space.

In the professional field the body imagination need not only dream when traveling or we are sleeping. It is also necessary to dream well agreed to move in the institutional spaces in the three spheres: professional, political and power.

No form of deviation can be separated from its familiar, professional, and economic context, since immense coercive material means are microscopic and function as a means of disciplining thoughts and affections, thus, militarizing human relations.⁸

It is possible to consciously act on the issues of interest to our intervention and profession in the field of work, without losing sight of the concepts of territory, environment and space that lack dynamism. The best position to listen to the unconscious is not necessarily to sit behind the couch. The unconscious wets what comes close to him and it is known that something happens, it becomes impossible to remain neutral.⁸

To the extent that the nurse holds a portion of power, he must be held responsible for the obstacles to the possibilities of expression of the institution's unconscious subjectivity.⁷

Not having patterns of aesthetics and pre-defined body models allows us to assign other florid senses, beautiful or not, in the professional field, especially emphasized here as health, since all participants produced knowledge of the professional place they occupy. And, the group may be the bearer of an unconscious call for something else to become possible. The future is full of unpredictable potentialities.⁸

Within the scope of desire, both positive and negative postures can amplify actions and achievements, as they make us special and more conscious in the political space, whether in the field of care, teaching, or health research. The structure can not expel the singularities that pass through the words, the nonverbal signs and the physical symptoms.⁸

Freeing oneself from the human encroachment imposed by health work, and limiting us as a power of personal and professional growth means having the capacity to break down barriers in transition, of better connection and firm bridge in the fields of action investigated. Consistency precedes existence. The singular occurrence of consistency creates the times, spaces, and substances of agency.⁸

The dialogical space built in the discipline allowed the development of a sensitive listening through the own perceptions, functioning as a field of knowledge about self, a device of self-awareness and self-knowledge, which helps to gain new insights into the scientific knowledge of the profession.⁹

Understanding where the point of strength and resistance in the field of labor relations is situated implies considering what power space we want, must or can occupy. To do this, it is not enough to have the disposition, commitment and technical skills, but also the methods and strategies to preserve the bodies involved in this network.

The initiative of exercising with naturalness the perceptions about the body, associating theory and

practice, assumed conformations to the one that was idealized, being beneficial for the student, since it put in motion its insertion in the world, favoring to a large extent its learning, that depends for itself only from previous experiences, which they do not always find during their professional training.¹⁰

Individual and collective behaviors are governed by multiple factors. Some are rational - or appear to be. It may be a relation of force or economic relations. Others, on the contrary, seem to depend mainly on passionate motivations, and it is difficult to decipher their purposes and can sometimes lead individuals and groups to act contrary to their manifest interests.⁸

The wide use of reason, but also involves the wearing down of so many emotions in the field of health, all attention must be redoubled because in the space of power, often 'carrot and bronze' is not the ingredient, nor the emerging physical result in reality Of the professional.

It is necessary to preserve all bodies in the fields presented, so that they are not (un)vitaminized, colorless, odorless, opaque and mainly devitalized. It is the univocity of the desires and affections of the masses, not their grouping around standardized objectives, which founds the unity of their struggle.⁸

The coincidence between political struggle and the analysis of desire implies, since then, that the movement remains in the constant listener of any person who expresses himself from a position of desire, even and above all that it is outside the subject.⁸

Finally, it is considered that this space stimulated the students to go beyond the prescribed, to learn to negotiate, to know how to act with pertinence in the care, and this includes a competent communicator, possible from reflections of nurses in the ludic activities.¹¹⁻¹²

CONCLUSION

The value and the experience of researching with art allowed to (re)mean the students' awareness, resizing their thinking and acting, mainly because it put the person at the center of the approach, reducing obstacles in the way of perceiving, as well as normative actions, Product of the simple application of biological knowledge emerging from a complex, comprehensive social process and reflection on the concepts fundamental to care.

The strategy of playing to teach in graduate school creates a light moment to think seriously about the spaces occupied and unoccupied by us as health professionals.

It is indisputable, therefore, that in a small space in the classroom as a pedagogy of teaching and learning, graduate students along with the faculty of the discipline were able to implode institutional geometric spaces for the expression classroom, which pointed out statements about practices of caring In the professional, political and power perspective.

There was no production of a new space and the dividing lines between the spaces were not eliminated after collective discussion. However, it was possible to understand that they, intentionally placed, allowed the students to rethink the transversality of their actions to transit in all spaces necessary for our profession.

In choosing the space where the drawing rests, it was notorious to reaffirm the clear position of occupation, or not, of denial defined by rapid choice, without doubt, with certainties and uncertainties stated. Therefore, space of occupation as a person, citizen and group in the institution where they act, it is evidenced that the professionals need a greater consideration and analysis of the institutional implications resulting from this occupation.

In thinking and justifying the choice of occupation in the pre-established spaces, the participants overcame obstacles when defining the meaning of the word political, as well as the engagement to transit in the three spaces, professional, political and power.

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